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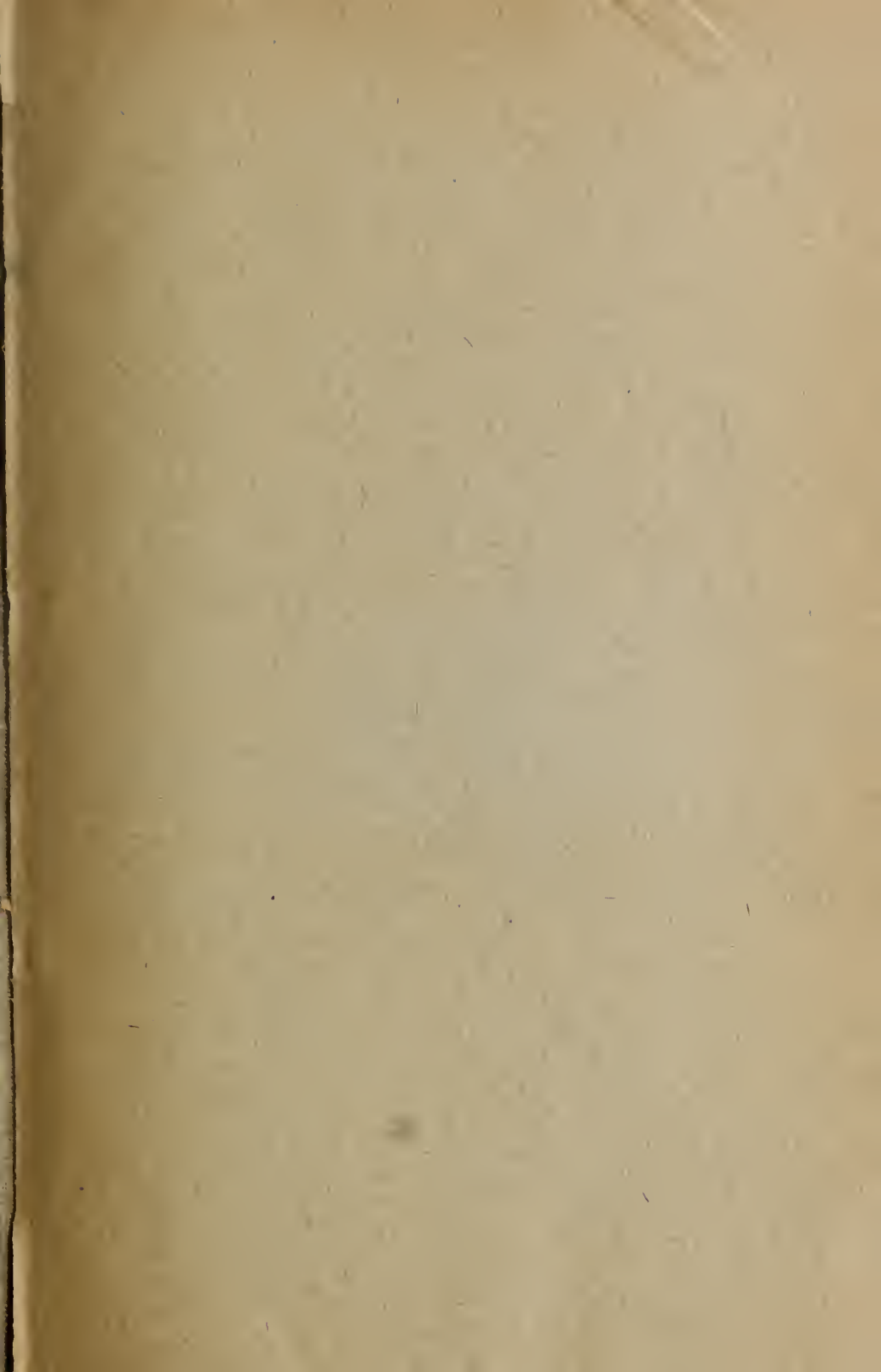


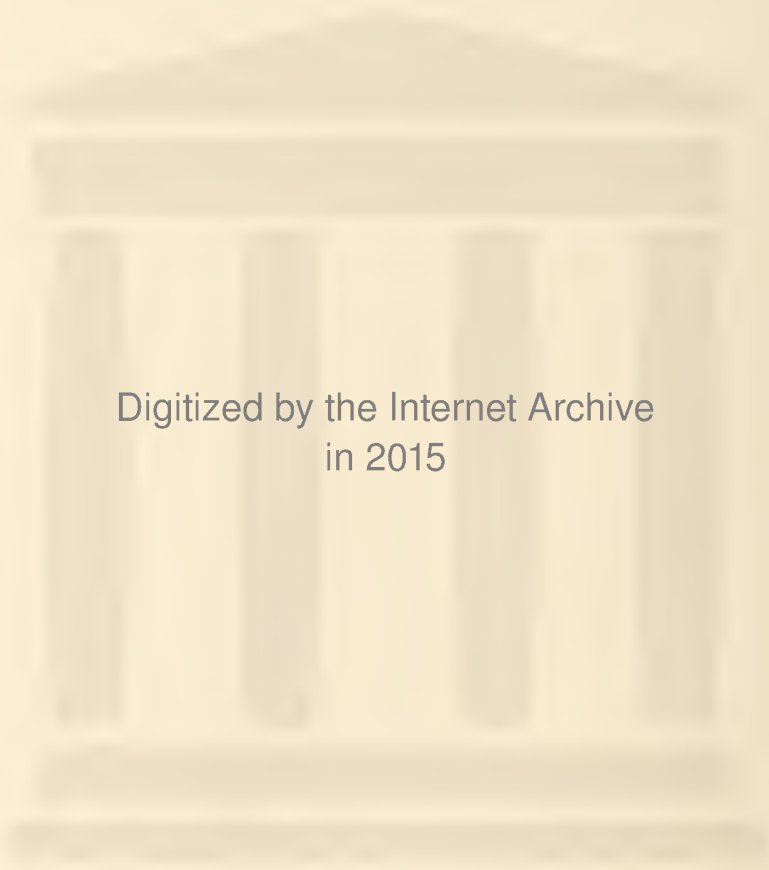
THE METROPOLITAN MUSEUM
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SALE NUMBER 1615
ON PUBLIC EXHIBITION FROM SATURDAY, DECEMBER TENTH

SPANISH-AMERICAN PAINTINGS
OF SPECIAL ECCLESIASTICAL INTEREST
CRUCIFIXES IN CARVED IVORY AND WOOD
EIGHTEENTH CENTURY MIRRORS
AND MISCELLANEOUS OBJECTS OF ART
INCLUDING
AN HISTORIC COAT OF MAIL
AND
A LARGE PORCELAIN JAR, MING PERIOD

TO BE SOLD
THURSDAY EVENING, DECEMBER FIFTEENTH
AT EIGHT-FIFTEEN O'CLOCK

THE ANDERSON GALLERIES
[MITCHELL KENNERLEY, PRESIDENT]
PARK AVENUE AND FIFTY-NINTH STREET, NEW YORK

1921

CONDITIONS OF SALE

1. All bids to be PER LOT as numbered in the Catalogue.
2. The highest bidder to be the buyer; in all cases of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He also reserves the right to reject any fractional or nominal bid which in his judgment may delay or injuriously affect the sale.
3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be resold immediately.
4. The lots to be taken away at the buyer's expense and risk within twenty-four hours from the conclusion of the sale, and the remainder of the purchase money to be absolutely paid on or before delivery, in default of which The Anderson Galleries, Incorporated, will not be responsible if the lot or lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser, and subject to storage charges.
5. To prevent inaccuracy in delivery, and inconvenience in the settlement of purchases, no lot will be delivered during the sale.
6. All lots will be exposed for public exhibition in The Anderson Galleries before the date of sale, for examination by intending purchasers, and The Anderson Galleries, Incorporated, will not be responsible for the correctness of the description, authenticity, genuineness, or for any defect or fault in or concerning any lot, and makes no warranty whatever, but will sell each lot exactly as it is, WITHOUT RECOURSE. But upon receiving before the date of sale, expert opinion in writing that any lot is not as represented, The Anderson Galleries, Incorporated, will use every effort to furnish proof to the contrary, and in default of such proof the lot will be sold subject to the declaration of the aforesaid expert, he being liable to the owner or owners thereof for damage or injury occasioned by such declaration.
7. TERMS CASH. Upon failure to comply with the above conditions any sum deposited as part payment shall be forfeited, and all such lots as remain uncleared after twenty-four hours from the conclusion of the sale, will be resold by either private or public sale at such time as The Anderson Galleries, Incorporated, shall determine, without further notice, and if any deficiency arises from such re-sale it shall be made good by the defaulter at this sale together with all the expenses incurred thereby. This condition shall be without prejudice to the right of The Anderson Galleries, Incorporated, to enforce the contract with the buyer, without such re-sale.
8. BIDS. We make no charge for executing orders for our customers and use all bids competitively, buying at the lowest price permitted by other bids.
9. The Anderson Galleries, Incorporated, will afford every facility for the employment of carriers and packers by the purchasers, but will not be responsible for any damage arising from the acts of such carriers and packers.

*Priced Copy of the Catalogue may be secured for fifty cents
for each session of the sale*

The Anderson Galleries

Incorporated

PARK AVENUE AND FIFTY-NINTH STREET, NEW YORK

Telephone, Plaza 9356

Catalogues on request.

SALES CONDUCTED BY MR. FREDERICK A. CHAPMAN

INTRODUCTION

THIS collection, illustrating the ancient art of Ecuador, has a special ecclesiastical interest. From the earliest times of the Spanish occupation, the churches and monasteries encouraged the production of paintings, sculptures, fine metal work, and rare inlaid furniture. The Mestizos (those of mixed blood) showed great inventive genius, and the native Indians were their close rivals in artistic ability. In the Nineteenth Century there were many revolutions. On May 22, 1822, Quito threw off the Spanish yoke, and the Mate Cup (see Number 237) which was presented to Simón Bolívar, The Liberator, is one of the historic treasures of the collection. After independence was gained, the churches and monasteries felt the effect of the frequent changes in government; they were restrained from collecting their tithes, their lands were declared the property of the state, and the bishops, in order to raise funds to carry on their work, were compelled to order the sale of many interesting tabernacles, vestments, crucifixes, wrought-iron locks, inlaid coffers, and beautiful sculptures.

The numbers which may be specially mentioned include the fine Ming Jar (see Number 243) in which wheat was first carried to Ecuador; three important Tabernacles (Numbers 244, 245, 246); a large equestrian portrait (Number 33) of Simón Bolívar in full uniform; and an historic coat of Spanish mail of the Sixteenth Century (Number 229). Among the sacred paintings is one (Number 109) to which an interesting miracle has been ascribed.

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SPANISH-AMERICAN PAINTINGS FROM ECUADOR

LATE 18TH AND 19TH CENTURY

LOTS 1-62

JUAN AUGUSTIN GUERRERO

MINIATURE PAINTER. SCHOOL OF ECUADOR.
LATE 18TH CENTURY

- 1 THE GOOD SHEPHERD AND SHEPHERDESS. Double miniature. The Saviour crowned with thorns, a lamb on His shoulders and a symbolic cross in His right hand. The Virgin seated, a crook in her right hand, a rose in her left. Her sheep are gathered around her. Oval metal panel. Framed.
H. $2\frac{1}{2}$ inches
- 2 THE SACRED HEART. Miniature. The Saviour with a flaming heart on His breast, a symbolic cross in His right hand. Three-quarter length figure. Oval paper. Framed.
H. $2\frac{3}{4}$ inches
- 3 THE SACRED HEART. Miniature. The Saviour in crimson robe and blue mantle, a flaming heart on His breast. Three-quarter length figure. Unframed. H. $2\frac{5}{8}$ inches
- 4 MATER DOLOROSA AND ST. MARTIN OF PORRAS. Double miniature. Oval metal panel. Unframed.
H. $2\frac{1}{2}$ inches
- 5 THE SAVIOUR OF THE WORLD. Half length figure. Oval copper panel. Framed. H. $3\frac{1}{4}$ inches

C. VERRA

NOTED FOR HIS MINIATURES. SCHOOL OF ECUADOR.
LATE 18TH CENTURY

- 6 THE GOOD SHEPHERD AND ST. SEBASTIAN. Double miniature, painted on ivory. Silver frame. Signed.
H. $1\frac{1}{8}$ inches

- 7 ST. LUCIA AND ST. JUAN DE DIOS. Double miniature, painted on ivory. Oval, in a silver frame. Signed.
H. $1\frac{1}{8}$ inches

N. CORTES

NOTED FOR HIS PORTRAITS. SCHOOL OF ECUADOR.

EARLY 19TH CENTURY

- 8 PORTRAIT OF FRAY MANUEL CONSTAYN. The famous Jesuit Father in black habit and cloak, holding an open book. Three-quarter length figure. Metal panel. Unframed.
H. 14 inches; W. 10 inches
- 9 ST. LUIS OF POTOSI. The emaciated saint habited as a monk, earnestly contemplating the crucifix in his hands. On the table before him an open book and a skull. Wooden panel. Framed.
H. 10 inches; W. 8 inches

TROYA

SCHOOL OF ECUADOR. EARLY 19TH CENTURY

- 10 THE THREE MARYS AT THE TOMB. A white-robed angel, under a canopy of overhanging rocks, saying "Whom seek ye?" to the sorrowing women. Two Roman soldiers, weary and affrighted after their night's vigil, in the background. Canvas, unmounted.
H. 96 inches; W. 78 inches
- 11 ST. MARY MAGDALENE. The penitent bending to kiss a crucifix. Her rich brown hair streams over her shoulders and bosom. Canvas, unmounted.
H. $28\frac{1}{4}$ inches; W. 21 inches

ANTONIO SABAL

SCHOOL OF ECUADOR. EARLY 19TH CENTURY

- 12 THE FOUR CONTINENTS. The Trinity with the Virgin, attendant angels and cherubim, seated on the clouds, blessing the four quarters of the globe. Four allegorical groups represent the Continents. Unframed. Signed, 1803.
H. 52 inches; W. 44 inches

LUIS CABRERA

MINIATURE PAINTER. SCHOOL OF ECUADOR. LATE 18TH-
EARLY 19TH CENTURY. PUPIL OF SAMANIEGO

- 1- { 13 ST. JEROME. Miniature. The saint, at his devotions in a rocky cave, surprised by the Voice of God. Metal panel. Framed. H. $11\frac{1}{4}$ inches; W. $8\frac{1}{2}$ inches
- 14 OUR LADY OF CUERVA SANTA. Miniature. Metal panel. Unframed. H. 10 inches; W. 7 inches
- 8- { 15 OUR LADY OF CUERVA SANTA. Miniature. Metal panel. Unframed. Signed, 1811. H. $5\frac{1}{2}$ inches; W. $3\frac{3}{4}$ inches
- 16 ST. AUGUSTINE. Miniature. The saint, in the full canonicals of a bishop, holds a flaming heart in his hand. Oval glass panel. Framed. H. 6 inches; W. $4\frac{3}{4}$ inches

JOSE CABRERA

YOUNGER BROTHER OF LUIS CABRERA. QUITO, 1802-64

- 11- 17 THE SACRED HEART. Head and shoulders of the young Saviour, on His red tunic a flaming symbolic heart. Wooden panel. Framed. H. $7\frac{1}{2}$ inches; W. $6\frac{1}{2}$ inches
- 2- 18 ST. NICHOLAS. Miniature. The saint with three children. Copper panel. Framed. H. $5\frac{3}{4}$ inches; W. $4\frac{1}{2}$ inches
- 19 ST. BLASIUS, Bishop and Cardinal. Miniature. Metal panel. Unframed. H. $14\frac{1}{8}$ inches; W. $10\frac{1}{8}$ inches

M. ORTEGA

SCHOOL OF ECUADOR. EARLY 19TH CENTURY

- 20 ST. MARTIN OF PORRAS. The Indian saint ascending to Heaven. Unframed. Signed. H. 25 inches; W. 17 inches

J. ABENDANO

SCHOOL OF ECUADOR. 19TH CENTURY

- 21 ST. ANTHONY OF PADUA. Canvas, unmounted. H. 19 inches; W. $13\frac{1}{2}$ inches

A. MANRIQUE

SCHOOL OF ECUADOR. ABOUT 1850

- 22 ST. CASILDA. Unframed. Signed, 1858.
H. 26½ inches; W. 32½ inches
- 23 THE HOLY VIRGIN. Wooden panel. Framed. Signed,
1834. (Sold as is.) H. 10½ inches; W. 7½ inches

J. M. MORA

SCHOOL OF ECUADOR. ABOUT 1870

- 24 GENERAL JOSE CABAL, who served with Simon Bolivar.
Unframed. Signed, 1872. H. 26 inches; W. 21 inches

LUIS CADENA

PROFESSOR AT THE ACADEMY OF FINE ARTS, QUITO. BORN 1820

- 25 THE MARTYRS OF THE 2ND MAY. Spanish officials
breaking up a revolutionary meeting, 1820. Unframed.
Signed. H. 6½ inches; W. 8 inches
- 26 PORTRAIT OF A MONK. Unmounted. Signed.
H. 16½ inches; W. 14½ inches
- 27 GENERAL MALDONADO. Half length, in field uniform.
Unframed. H. 27 inches; W. 22½ inches
- 28 CHRIST AT THE SCOURGING POST. Three-quarter
length figure. Unframed. Signed. From the Convent de
San Francisco, Quito. H. 38 inches; W. 22 inches
- 29 STUDY OF A NUDE. Unframed.
H. 24 inches; W. 19½ inches
- 30 HEAD OF A CHILD. Unframed.
H. 14 inches; W. 12½ inches
- 31 PORTRAIT OF SIMON BOLIVAR. Half length figure, in
military costume. Metal panel. Framed.
H. 11 inches; W. 8½ inches

- 32 PORTRAIT OF THE ARTIST. Unframed. Signed.
H. 17 inches; W. 12½ inches

- 33 PORTRAIT OF SIMON BOLIVAR, THE LIBERATOR.
Life-size equestrian figure. The famous General in full gala uniform seated on his favorite white charger, his right hand raised, giving instructions to his troops; the charger rearing on a rocky road. The Liberator's strong, dark face is full of character. Unframed. Signed, 1879.
H. 97 inches; W. 78 inches

- 34 ST. JOSEPH AND THE CHRIST CHILD. Unframed.
H. 15½ inches; W. 11 inches

ANTONIO SALAS

FOUNDER OF THE MODERN SCHOOL OF PAINTING IN ECUADOR.
DIED 1860

- 35 GENERAL FABREGA OF PANAMA. In full dress military uniform. Half length figure. Framed.
H. 26 inches; W. 21 inches

- 36 ST. PETER. The saint under an overhanging rock, contemplating his keys; a rooster is perched on a ledge before him. Half length figure. Copper panel. Unframed.
H. 10½ inches; W. 8½ inches

- 37 OUR LADY OF GRACE. The Virgin seated in a quaint old-fashioned chair; in her left hand she holds the Saviour, and in her right a bouquet of flowers. Both are richly costumed in gold-embroidered robes, evidently in the prevailing local fashion of the period. From the Iglesia de San Roque, Cuenca. Framed.
H. 32 inches; W. 25 inches

- 38 DEATH OF THE VIRGIN. The Virgin, enthroned in a temple, surrounded by the Fathers of the Church, several in attitudes of prayer, others perturbed. Copper panel. Framed.
H. 12 inches; W. 10 inches

RAFAEL SALAS

SON OF ANTONIO SALAS

- 39 THE ADULTERESS. The Saviour in an outer court of the Temple; the woman with hands tied; the guilty partner with averted eyes; two groups of disciples, and Pharisees and doctors. No stretcher. H. 76 inches; W. 78 inches

SENORITA BRIGIDA SALAS

DAUGHTER OF ANTONIO SALAS

- 40 ST. FRANCIS OF ASSISI. The ecstatic saint in a monk's grey habit, one hand extended toward a large crucifix which rests on an altar beside a skull. Three-quarter length figure. No stretcher. H. 36 inches; W. 26 inches
- 41 ST. ROSE OF LIMA. The saint with the Holy Infant. No stretcher. H. 16 inches; W. 8½ inches

RAMON SALAS

SON OF ANTONIO SALAS

- 42 PORTRAIT OF A PRIEST. Three-quarter length. Unframed. Signed. H. 30 inches; W. 23 inches

JOAQUIN PINTO

PUPIL OF CABRERA. QUITO, 1843-1906

- 43 GUARDIAN ANGEL. A beautiful white-robed angel with over-drapery of crimson leading a little child to its Heavenly Father. Metal panel. Unframed. H. 14½ inches; W. 10¼ inches
- 44 MATER DOLOROSA. The sacred figure on a pedestal, robed in white. Framed. Signed, 1873. H. 6¾ inches; W. 5½ inches
- 45 THE SACRED HEART. Circular canvas on wood panel. Framed. Diam. 7 inches
- 46 THE HOLY FAMILY. Circular metal panel. Framed. Diam. 3¼ inches

1- { 47 OUR LADY OF GRACE. The Holy Mother with the Infant Saviour; a kneeling child kisses the hem of her robe; to another child she is giving a scapula; cherubs hover round the starry halo of her crowned head. Unframed. Signed, 1869.
H. 14 inches; W. 10½ inches

48 ST. ANTHONY OF PADUA. The saint kneeling before a skull, with the infant Saviour in his arms. Metal panel. Framed.
H. 13¾ inches; W. 10½ inches

1- 49. THE SICK CHILD. In her humble abode, a mother prays for her child in its crib; a dog paces the floor, a cat watches from a chair. Unframed. Signed. H. 12 inches; W. 9¾ inches

4- 50 THE BEREAVED MOTHER. A mother with her dead child in her arms, kneeling at a desolate altar in a ruined church. Framed. Signed, 1881.
H. 11½ inches; W. 9¾ inches

1- 51 MATER DOLOROSA. The weary Mother seated at the foot of the Cross, in her lap the three nails and the crown of thrones. Framed. Signed, 1881. H. 11 inches; W. 8 inches

2- 52 GUARDIAN ANGEL. The angel leading a little child through the rough pathway of life. Metal panel. Framed. Signed, 1896.
H. 7 inches; W. 4½ inches

5- 53 THE FLIGHT TO EGYPT. Unframed. Signed, 1878.
H. 11 inches; W. 15 inches

1- 54 GUARDIAN ANGEL. The angel hovering over a little bare-footed girl who has wandered up into the mountains and lost her way while gathering flowers. Framed. Signed.
H. 12 inches; W. 18 inches

PROVENDANO

SCHOOL OF ECUADOR. 19TH CENTURY

1- 55 THE BOURGEOIS. A kindly old man, stroking his gray beard. Canvas mounted on leather. Framed.
H. 9¼ inches; W. 7 inches

- 56 FRENCH HUSSAR. Copy after Detaille. No stretcher.
H. 23 inches; W. 12 inches

MANOSALVAS

PUPIL OF CADENA. QUITO, 1856-1906

- 57 PORTRAIT OF A CHILD. Unmounted.
H. 16½ inches; W. 13 inches

SHARTON

QUITO, ABOUT 1875

- 58 ST. JOSEPH AND THE REDEEMER. No stretcher.
H. 32 inches; W. 27 inches

VERGARA

SCHOOL OF ECUADOR. 19TH CENTURY

- 59 THE CUP OF SORROW. Unframed. Signed.
H. 14 inches; W. 9 inches

ANTONIO CONTRERAS

NOTED FOR HIS PORTRAITS. SCHOOL OF ECUADOR.
19TH CENTURY

- 60 PORTRAIT OF SIMON BOLIVAR. A vigorous portrait of early manhood. An inscription at the base reads: "This portrait of the famous Liberator was painted in 1825 by Antonio Contreras." Bust length. Unframed.
H. 16½ inches; W. 11½ inches

ERNEST MONCAYO

SCHOOL OF ECUADOR. 19TH CENTURY

- 61 ST. AMBROSE. The saint gazing at the Heavenly apparition in the black clouds. Circular water color. Framed.
Diam. 2 inches

MANUEL ZAMBRANO

SCHOOL OF ECUADOR. 19TH CENTURY

- 62 ST. VINCENT FERRER. Unframed. Signed, 1895.
H. 14 inches; W. 9¼ inches

CARVED AND POLYCHROMED WOODEN SCULPTURES

SCHOOL OF ECUADOR. 17TH-19TH CENTURY

LOTS 63-89

The art of wood carving for religious purposes was brought at an early date from Spain to the South American colonies. The sculptures of South America exactly follow the Spanish type. The fine gold ornamentation of the draperies, the enamel-like colors of the faces, the dramatic realization of the period of the Counter-Reformation, are all found in the Spanish-American work, that excels, however, by a touch of naïve primitivism, characteristic of a new country.

- 2- 63 RECLINING BULL. By M. Rodriguez. (Sold as is.)
L. 9 inches
- 64 A BRIGAND. By M. Rodriguez, after Caspicara.
H. 7½ inches
- 65 TWO MUSES. By M. Rodriguez. L. 9 inches
- 30- 66 PAIR OF ALTAR BOYS. (One hand missing.)
H. 9 and 8½ inches
- 67 A BEGGAR. By Carrillo. (One hand missing.)
H. 11 inches
- 68 THE ARCHANGEL GABRIEL. (Both arms missing.)
H. 17 inches
- 3- 69 THE CHRIST CHILD AND THE THORN. By Legardo.
(Arm missing.) H. 11½ inches
- 70 THE GLORY OF CHRIST. By Unda. From the Monas-
terio del Carmen Alto, Quito. (Sold as is.) H. 12 inches
- 71 THE HEAVENLY FATHER. 18th century. (Sold as is.)
H. 8½ inches
- 3- 72 THE HOLY VIRGIN. By Avila, 17th century. (Arms
missing.) H. 6 inches

73 ST. JOHN THE BAPTIST. By Pampite, 18th century. On
a modern moulded base. H. of figure, 12 inches

74 THESEUS AND THE MINOTAUR. By Guamán. (Sold as
is.) H. 18 inches

75 TWO NUDE CHILDREN. By Pampite. (One hand miss-
ing.) H. 8½ inches

76 THE FLIGHT TO EGYPT. By M. Rodriguez. From the
Monasterio de San Juan, Quito. H. 8 inches

77 VIRGIN AND CHILD. By Avila. Supported on an oblong
moulded base. One of the earliest pieces of Ecuadorian sculp-
ture extant. (One arm missing.) H. 22 inches

78 NATIVITY AND CRICIFIXION. Miniature reliquary. By
M. Rodriguez. Oval scrolled silver frame. From the Mon-
asterio de Santa Clara, Quito.

79 JESUS AND ST. PETER. By M. Rodriguez. H. 8 inches

80 ST. FRANCIS AND ST. ANTHONY. Companion pieces.
By Caspicara. (Hands missing.) H. 3½ inches

81 ST. JOSEPH. By Caspicara. (One hand damaged.)
H. 14 inches

82 THE GOOD SHEPHERD. By Avila. H. 8½ inches

83 THE IMMACULATE VIRGIN. By Avila. (Two hands
and serpent's head missing.) H. 8 inches

84 ST. SEBASTIAN. By Magdalena Davalos. H. 7 inches

85 ST. JOHN THE EVANGELIST. By B. Legardo. (Hands
missing.) H. 11¼ inches

- ✓ - 86 ST. LAWRENCE. By B. Legardo, 17th century. The full length robed figure on a large gridiron. Curious leaf moulded frame. H. 37 inches
- 1 - 87 CHRIST CHILD. With the lamb. In Balsa wood by Guamán. H. 11 inches
- 2 - 88 JESUS OF NAZARETH. Reliquary, late 17th century. In the centre of the breast is an opening for the offerings of the faithful. H. 17 inches
- 4 - 89 CHRIST CHILD. In full relief; seated in carved and gilded chair. The tunic is illuminated in gilded and rose-colored flowers on green. By Magdalena Davalos. (Sold as is.) H. 20 inches

SCULPTURES IN METAL, IVORY, STONE, ETC.

LOTS 90-94

- ✓ - 90 MASK OF ST. JOHN. By Velez. Life sized, finely modelled in lead and painted. From Iglesia del Buen Pastor, Quito.
- 3 - 91 VIRGIN OF THE ROSARY. Polychromed stone relief, early 17th century. (Sold as is.) H. 11 inches
- ✓ - 92 ST. JOHN. By Avila. Polychromed ivory. (One arm missing.) H. 7 inches
- ✓ - 93 THE PROPHET JONAS. Standing on the head of a large fish, and carrying in the right hand a crown of thorns, in the left three nails from the Cross. Marble. By Avila. (Head restored.) H. 15 inches
- 3 - 94 ST. ANTHONY OF PADUA. By Velez. Ivory. (Hands missing.) H. 5½ inches

PAINTINGS ATTRIBUTED TO EUROPEAN MASTERS

LOTS 95-97

ATTRIBUTED TO ALONZO CANO

SPANISH SCHOOL. 1601-1667

- 52 50
95 CHRIST AT THE SCOURGING POST. The Redeemer bound, nude save for a loin cloth, His countenance serene, His body bruised and macerated. Three-quarter length figure. Arch-shaped canvas. Framed. From the Convent de San Francisco, Quito. H. 43 inches; W. 29 inches

SCHOOL OF ALONZO CANO

- 4
96 ST. FRANCIS. Copper panel. Unframed. H. 11½ inches; W. 9 inches

ATTRIBUTED TO SASSOFERRATO (GIOVANNI BATTISTA SALVI)

ITALIAN SCHOOL. 17TH CENTURY

- 1-
97 OUR LADY OF SORROWS. Wooden panel. Unframed. H. 16½ inches; W. 12 inches

SPANISH-AMERICAN PAINTINGS FROM ECUADOR

EARLY 17TH TO LATE 18TH CENTURY

LOTS 98-199

THE MASTER OF SANTIAGO

SUPPOSED TO HAVE BEEN A MONK. HIS WORK, DATING FROM THE EARLY 17TH CENTURY, IS THE BEGINNING OF SPANISH COLONIAL PAINTING IN QUITO

- 98 THE SAVIOUR. Wooden panel. Unframed. H. 14 inches; W. 11 inches
- 5-
99 CHRIST WITH THE CROWN OF THORNS. Wooden panel. Unframed. H. 13¼ inches; W. 11 inches
- 100 ST. PETER ADVINCULA. Wooden panel. Unframed. H. 13 inches; W. 10 inches
- ✓- { 2x
100

MIGUEL DE SANTIAGO

THE FIRST IMPORTANT PAINTER OF THE ECUADORIAN SCHOOL.
DIED 1673

- 101 CHRIST THE REDEEMER. The Saviour with serene countenance, His right hand raised in benediction, and in His left the orb. Half length standing figure. Framed. Signed.
H. 30½ inches; W. 24 inches
- 102 FOUNDATION OF THE HOSPITAL OF SAN JUAN DE DIOS IN QUITO. No stretcher. H. 74 inches; W. 90 inches
- 103 DEATH OF THE VIRGIN. No stretcher.
H. 44 inches; W. 31 inches
- 104 THE ADORATION OF THE KINGS. Copper panel. Unframed. Inscription on the back, dated 1670. From the Convento de San Augustin, Quito.
H. 11 inches; W. 10 inches
- 105 ECCE HOMO. The Saviour with a crown of thorns, His wrists bound, a broken reed in His left hand. Unframed. Signed.
H. 50 inches; W. 35 inches
- 106 ST. JOSEPH AND THE CHRIST CHILD. Wooden panel. Unframed.
H. 14½ inches; W. 11¼ inches
- 107 CHRIST WITH THE CROWN OF THORNS. The serene figure of the Saviour, seated, holding a palm branch and crowned with thorns. Unframed. H. 54 inches; W. 33 inches
- 108 THE IMMACULATE VIRGIN. Assisting a poor soul from Purgatory. Framed.
H. 5 inches; W. 2¾ inches
- 109 CHRIST WITH THE CROWN OF THORNS. The Saviour, sorrowful, on a dais, crowned with the thorns, and holding a broken reed. An interesting miracle has been ascribed to this painting. No stretcher.
H. 72 inches; W. 48 inches

SCHOOL OF SANTIAGO

- 110 THE TRINITY AND THE HOLY VIRGIN. Wooden panel.
Unframed. H. 14 inches; W. $10\frac{3}{8}$ inches
- 111 THE BAPTISM OF JESUS. Copper panel. Framed.
H. $8\frac{1}{2}$ inches; W. $6\frac{1}{2}$ inches
- 112 THE RETURN FROM EGYPT. Copper panel. Framed.
H. $7\frac{3}{4}$ inches; W. 6 inches
- 113 THE HOLY VIRGIN. Wooden panel. Unframed.
H. $6\frac{3}{4}$ inches; W. 5 inches

ASTUDILLO

PUPIL OF MIGUEL DE SANTIAGO. 17TH CENTURY

- 114 ST. DOMINIC. Unframed. H. 16 inches; W. 12 inches
- 115 MATER DOLOROSA. The Virgin holding the Saviour's
grave cloth to her breast, her sorrowful eyes cast Heaven-
ward. Wooden panel. Framed. H. $8\frac{1}{2}$ inches; W. 6 inches
- 116 ST. DOMINIC DE GUZMAN. Wooden panel. Unframed.
H. $7\frac{3}{4}$ inches; W. 10 inches
- 117 THE HOLY FAMILY. Wooden panel. Unframed.
H. $8\frac{1}{2}$ inches; W. 7 inches
- 118 ST. CATHERINE OF SIENA. Copper panel. Framed.
H. $6\frac{1}{2}$ inches; W. 5 inches
- 119 ST. JOSEPH. The saint holding the sleeping Saviour, the
young St. John standing near. Wooden panel. Unframed.
Dated 1700. H. 10 inches; W. 8 inches

SEÑORITA ISOBEL DE SANTIAGO

DAUGHTER OF MIGUEL DE SANTIAGO

- 120 MATER DOLOROSA. The Virgin, with a dagger in her
breast, contemplating a crown of thorns. Metal panel.
Framed. H. $10\frac{1}{2}$ inches; W. 8 inches

- 121 THE IMMACULATE VIRGIN. No stretcher.
H. 48 inches; W. 33 inches
- 122 ARCHANGEL MICHAEL. The angel in his armor, attended by cherubs. Adam and Eve, Cain and Abel, depicted in a small panel. Unframed. H. 33 inches; W. 27 inches
- 123 ALLEGORY OF THE EUCHARIST. The Host and Cross in the centre, supported by the Lamb, a book and two flaming hearts; ten angels bearing the emblems of Christ's passion; in the Heavens the Father and Holy Spirit giving their blessing. Canvas mounted on panel. Framed.
H. 35 inches; W. 31¾ inches

CORIVAR

NEPHEW OF MIGUEL DE SANTIAGO. ONE OF THE IMPORTANT ARTISTS OF THE SCHOOL OF QUITO. DIED 1698

- 10- 124 ST. GREGORY. Half length figure. Framed. From the Iglesia de la Compañía de Jesús, Quito.
H. 35½ inches; W. 22 inches
- 4- 125 ST. JOSEPH AND THE CHRIST CHILD. Charming in expression and composition. Unframed.
H. 12 inches; W. 9 inches
- 126 ST. DOMINIC DE GUZMAN. Wooden panel. Framed.
H. 8¾ inches; W. 6¾ inches
- 2- 127 THE ASSUMPTION OF THE VIRGIN. Mahogany panel. Framed. Signed. H. 15 inches; W. 10½ inches
- 1- 128 ENTERED INTO GLORY. The Holy Trinity, with the Virgin, saints, martyrs, and Fathers of the Church. Unframed. Signed, 1673. H. 36 inches; W. 29 inches
- 21- 129 ST. VINCENT DE PAUL. The Holy Spirit in the form of a dove descending upon the saint, at his devotions before a table on which rest a skull, a crucifix, a book and some lilies. Half length figure. Framed. H. 30½ inches; W. 21½ inches

SCHOOL OF GORIVAR

- 130 OUR LADY OF THE ROSARY. Canvas mounted on board.
Unframed. H. $12\frac{1}{2}$ inches; W. $4\frac{1}{2}$ inches
- 131 CHRIST WALKING ON THE WATERS. Oval metal panel.
Unframed. H. $9\frac{1}{2}$ inches; W. 13 inches
- 132 ST. PAUL, THE FIRST HERMIT. At prayer in a rocky
landscape, his eyes cast towards the raven that appears in
the sky, bringing his daily bread. Framed.
H. 20 inches; W. 15 inches
- 133 ST. ANTHONY OF PADUA. Canvas mounted on cardboard.
Framed. H. $12\frac{1}{2}$ inches; W. $5\frac{1}{2}$ inches
- 134 ECCE HOMO. The Saviour, crowned with thorns, His serene
eyes turned heavenwards. Bust length. Framed.
H. 21 inches; W. 16 inches
- 135 THE ANNUNCIATION. Framed.
H. 14 inches; W. 12 inches
- 136 THE IMMACULATE VIRGIN. Heart-shaped wood panel.
Unframed. H. $4\frac{1}{2}$ inches; W. 4 inches
- 137 ST. VINCENT. Wooden panel. Unframed.
H. 16 inches; W. $11\frac{1}{2}$ inches
- 138 ST. FRANCIS DE PAUL. The gray-bearded saint ready
for a journey, in his left hand his staff, in his right a parch-
ment inscribed, "Charitas Dei." Unframed. From the Igle-
sia de Tejar, Quito. H. 14 inches; W. $10\frac{1}{2}$ inches

JOSE CORTEZ

PUPIL OF MIGUEL DE SANTIAGO. BORN IN QUITO.
17TH CENTURY

- 139 THE FAMILY OF SAN JOAQUIN. Wooden panel. Un-
framed. H. $11\frac{1}{4}$ inches; W. 14 inches

2 { 140 THE HOLY FAMILY. Unframed. From the Iglesia de San Roque, Cuenca. H. 34 inches; W. 19½ inches

141 THE ANNUNCIATION. From the Monasterio de la Concepción, Quito. Framed. H. 20½ inches; W. 20½ inches

3 / - 142 ST. ANTHONY OF PADUA. The saint in monk's habit tenderly holds the infant Saviour in his arms. Framed. From the Convent de San Francisco, Quito. H. 23 inches; W. 17½ inches

8 { 143 THE VIRGIN AND PURGATORY. Unframed. H. 16¼ inches; W. 13¼ inches

144 FOUNDER OF THE CONVENT OF HOLY GRACE, QUITO. The venerable founder of this famous monastery is in white monastic garb, his tonsured head bent forward in contemplation. Framed. H. 15 inches; W. 10½ inches

FRAY FRANCISCO PAULO NAVARRO

SCHOOL OF QUITO. EARLY 18TH CENTURY

145 ST. FRANCIS OF ASSISI. The saint in prayer before a crucifix which he has cut out of a living tree in the wilderness. Unframed. H. 39 inches; W. 27 inches

146 ST. ANTHONY OF PADUA. Unframed. From the Iglesia de la Compañía de Jesús, Quito. H. 15 inches; W. 11 inches

JUAN DE BENAVIDES

QUITO, EARLY 18TH CENTURY. PAINTER OF LARGE DECORATIVE CANVASES FOR CHURCHES

6 - 147 DEDICATION OF THE HOSPITAL OF SAN JUAN DE DIOS, QUITO. The Cardinal Archbishop in his magnificent robes, enthroned, presents a scroll of dedication to the Father Superior of the Hospital. Two rows of eminent Church dignitaries are seated on a dais. No stretcher. Dated 1749. H. 108 inches; W. 174 inches

E. G.

A 17TH CENTURY PAINTER WHOSE INITIALS ALONE SURVIVE.
THE SEVEN PAINTINGS HAVE BEEN ATTRIBUTED TO GORIVAR

- 36- 148 THE STORY OF JOSEPH. Seven canvases, showing Joseph sold into bondage by his brethren; the temptation by Potiphar's wife; Potiphar's wife with the mantle of the retreating Joseph; the interpretation of the dreams of the Butler and Baker; Joseph before the dream-troubled Pharaoh; then in his triumphal chariot; and finally, as Lord of the Granaries, guider and guardian of Egypt. Unframed.

H. of each, $25\frac{3}{4}$ inches; W. $22\frac{1}{2}$ inches

SAMANIEGO

SCHOOL OF ECUADOR, 18TH CENTURY. MUCH INFLUENCED BY GORIVAR, AND CONSIDERED THE FOREMOST ARTIST OF HIS GENERATION

- 149 ST. ANTHONY OF PADUA. Metal panel. Unframed.
H. 12 inches; W. 9 inches

- 150 DEATH OF ST. CAMILLUS AMONG THE SAVAGES.
Unframed. H. 33 inches; W. $24\frac{1}{2}$ inches

- 151 ST. RAMON NONNATO. Oval. Framed.
H. 8 inches; W. $6\frac{1}{2}$ inches

- 152 MATER AMABILIS. Oval. Unframed.
H. $13\frac{1}{2}$ inches; W. $10\frac{1}{2}$ inches

- 10- 153 THE FLAGELLATION, AND THE ADORATION OF THE KINGS. Copper panel. Framed. The painting on the reverse, the "Adoration," is supposed to be of earlier Spanish origin.
H. $9\frac{1}{4}$ inches; W. 7 inches

- 45- 154 ARCHANGEL MICHAEL. Circular metal panel. Framed.
Diam. 3 inches

- 155 CORONATION OF THE VIRGIN. Unframed.
H. 11 inches; W. $7\frac{1}{2}$ inches

- 156 SAN PEDRO NOLASCO. Oval. Framed.
H. 8 inches; W. $6\frac{1}{2}$ inches

157 ST. JOSEPH. Canvas, unmounted.

H. 33 inches; W. 14 inches

158 OUR LADY OF GRACE. The Holy Mother with the Infant Saviour; St. Augustine with a banner, and St. Peter Advin-
cula with the Custodia and a triply crowned reed. Unframed.

H. 40 inches; W. 30 inches

159 CONFESSION OF A QUEEN. Unframed.

H. 18½ inches; W. 14 inches

160 ARCHANGEL MICHAEL. Metal panel. Framed.

H. 9¾ inches; W. 7¾ inches

161 PORTRAIT OF A MARQUIS. Framed.

H. 5⅝ inches; W. 4½ inches

162 THE SEVEN DEADLY SINS. St. Rafael attacking the hydra-headed monster of the seven deadly sins, writhing in the livid flames of Hades. Considered by many the artist's masterpiece. Framed.

H. 21 inches; W. 15½ inches

163 OUR LADY OF CONSOLATION. Oval metal panel. Unframed.

H. 2½ inches

SCHOOL OF SAMANIEGO

164 ST. CECILIA. The saint seated at an organ. Metal panel. Unframed.

H. 14 inches; W. 10 inches

165 OUR LADY OF GRACE. Wooden panel. Framed.

H. 6¼ inches; W. 4½ inches

166 MARTYRDOM OF ST. SEBASTIAN. Metal panel. Unframed.

H. 13¾ inches; W. 10¼ inches

167 THE HOLY TRINITY. Wooden panel. Unframed.

H. 14⅛ inches; W. 10⅛ inches

168 THE TRINITY AND OUR LADY OF SORROWS. Metal panel. Unframed.

H. 6¾ inches; W. 5¼ inches

169 OUR LADY OF SORROWS. Oval copper panel. Framed.
H. $3\frac{1}{2}$ inches; W. 3 inches

170 ST. JOHN THE EVANGELIST. Water color. Framed.
H. $5\frac{1}{2}$ inches; W. $4\frac{1}{2}$ inches

171 THE HOLY FAMILY. With St. John the Baptist in the foreground.
H. $14\frac{1}{2}$ inches; W. 12 inches

172 ARCHANGEL GABRIEL. The saint in armor defying the elements; lightning is attacking his shield and fire his feet. Metal panel. Unframed. H. $10\frac{1}{2}$ inches; W. 8 inches

SAMANIEGO THE YOUNGER

NEPHEW OF SAMANIEGO

173 OUR LADY OF CHIQUINQUIRA. Wooden panel. Unframed.
H. 10 inches; W. 12 inches

174 ST. STEPHEN. Glass panel. Framed.
H. 10 inches; W. $7\frac{3}{4}$ inches

175 OUR LADY OF SORROWS. Framed.
H. 14 inches; W. 12 inches

176 THE VIRGIN MOTHER. The Christ Child at her breast. Glass panel. Framed. From the Monasterio de San Juan, Quito.
H. 9 inches; W. $7\frac{1}{2}$ inches

177 OUR LADY OF SORROWS. Glass panel. Framed.
H. $2\frac{3}{4}$ inches; W. $2\frac{1}{2}$ inches

178 OUR LADY OF THE ROSARY. The Virgin presenting a rosary to St. Catherine, while the Christ Child presents another to St. Francis. Below, the flames of purgatory. Metal panel. Framed.
H. $9\frac{7}{8}$ inches; W. $7\frac{5}{8}$ inches

179 VIRGIN AND CHILD. Copper panel. Framed.
H. $6\frac{1}{4}$ inches; W. $4\frac{1}{2}$ inches

180 ST. HELENA AND THE MAGDALENE. Dual. Copper panel. Unframed.
H. $9\frac{1}{4}$ inches; W. $6\frac{3}{4}$ inches

- 181 THE CHRIST CHILD WITH THE THORN. Irregular oval. Framed. H. $9\frac{1}{4}$ inches; W. $7\frac{1}{4}$ inches

- 182 THE MARRIAGE OF THE VIRGIN. The scene in the Temple at Cana is graphically depicted. Framed (frame as is.) H. $16\frac{1}{2}$ inches; W. $13\frac{1}{2}$ inches

J. ALBAN

SCHOOL OF QUITO. 17TH CENTURY

- 183 DON QUIXOTE DE LA MANCHA. Miniature. Oval, on papier maché. Unframed. Signed. H. $3\frac{3}{4}$ inches

FRANCISCAS ALBAN

SCHOOL OF QUITO. 18TH CENTURY

- 184 PORTRAIT OF DON JUAN JOSE DE VILLA LENGUA Y MARFIL. Three-quarter length figure of this aristocratic Doctor, in white wig, embroidered crimson vest, embroidered black coat, white stock, lace ruffles; a cane in his right hand, and his hat under his left arm. Unframed. H. 40 inches; W. 30 inches

- 185 THE NATIVITY. The quaint landscape treatment is divided into many scenes, each of which is explained in the two lower cartouches. Framed. Traces of date and signature. From the Iglesia de San Roque, Cuenca. H. 86 inches; W. 58 inches

- 186 THE HOLY FAMILY. The Virgin, the Infant Christ, St. Joseph and St. John. At the lower left is a half length portrait of the devout donor of the painting. Unmounted. Signed, 1761. From the Iglesia de San Roque, Cuenca. H. 86 inches; W. 58 inches

ZANGUIRIMA

AN INDIAN OF CUENCA. SCHOOL OF QUITO. 18TH CENTURY

- 187 THE PIETA. The Virgin enthroned, her blue drapery forming a canopy for the Dead Christ. Framed. H. 10 inches; W. $8\frac{1}{4}$ inches

- 188 OUR LADY OF OYACACHI. Unmounted. H. 11 inches; W. 9 inches

- 189 OUR LADY OF GRACE. Wooden panel. Unframed.
H. 7 inches; W. $5\frac{1}{2}$ inches

JOSE CONTRERAS

PUPIL OF SAMANIEGO THE YOUNGER. SCHOOL OF ECUADOR.
LATE 18TH CENTURY

- 190 VIRGIN AND CHILD. At the lower right is a portrait of the donor, his hands clasped in devotion. Oval. Unframed.
H. $33\frac{1}{2}$ inches; W. $27\frac{1}{2}$ inches
- 191 ST. ISIDORE. Fine inlaid frame. H. 6 inches; W. $4\frac{1}{2}$ inches
- 192 THE CITY OF AMBATO. Unmounted.
H. 39 inches; W. 50 inches
- 193 ST. AQUILA. The Prophet in a rocky wilderness, with the sea stretching out to the horizon. Unframed.
H. $10\frac{1}{2}$ inches; W. $6\frac{3}{4}$ inches
- 194 THE FLIGHT TO EGYPT. Metal panel. Framed. From the Iglesia del Quinche, Quito.
H. $12\frac{1}{2}$ inches; W. $9\frac{3}{4}$ inches
- 195 THE GOOD SHEPHERD. Metal panel. Framed.
H. $11\frac{1}{4}$ inches; W. $8\frac{3}{4}$ inches

BERNARDO RODRIGUEZ

SCHOOL OF ECUADOR. LATE 18TH AND EARLY 19TH CENTURY.
PAINTER OF THE IDEALISTIC "SLEEP," NOW IN THE
LUXEMBOURG MUSEUM. THIS BROUGHT
HIM A GREAT REPUTATION

- 196 ST. ROSE OF LIMA. With the Holy Child in her arms. Framed.
H. $20\frac{1}{2}$ inches; W. $13\frac{1}{2}$ inches
- 197 ST. ROSE OF LIMA. Unframed.
H. $21\frac{1}{2}$ inches; W. $16\frac{1}{2}$ inches
- 198 THE VIRGIN MOTHER. The nude Christ Child at her breast. Framed.
H. $13\frac{3}{4}$ inches; W. $11\frac{3}{4}$ inches

- 10- 199 THE CHRIST CHILD WITH THE THORN. The Holy Child on a rock in a pleasant landscape, examining His hand for the thorn; in the foreground a small symbolic cross and a rose. Framed. H. 20½ inches; W. 17½ inches

CRUCIFIXES IN CARVED AND POLYCHROMED WOOD OR IVORY

LOTS 200-209

- ✓- 200 BY M. RODRIGUEZ. Wood. H. 11 inches
- 2- 201 BY M. RODRIGUEZ. Wood. (Sold as is.) H. 67⁄8 inches
- 1- 202 ATTRIBUTED TO THE MASTER OF AVILA, the earliest sculptor of Quito, 16th century. Wood. H. 39 inches
- 2- 203 BY M. RODRIGUEZ. Wood. From the Iglesia de la Merced, Quito. H. 10¼ inches
- 8- 204 BY CASPICARA. Ivory. (Sold as is.) From the Iglesia de la Magdalena, Quito. H. 12½ inches
- 1- 205 BY GUAMAN. Wood. (Sold as is.) From the Monasterio de la Concepción, Quito. H. 22 inches
- ✓- 206 BY VELEZ. Wood. On a circular moulded base. H. 26 inches
- 3- 207 BY PAMPITE. Naturalistically painted. Wood. H. 28½ inches
- 23- 208 BY CASPICARA. Ivory. Straight Cross of native mahogany, with moulded silver tips. From the Iglesia de la Magdalena, Quito. H. 20½ inches
- 1- 209 BY CHIRIBOGA. Wood. H. 34 inches

MISCELLANEOUS OBJECTS OF ART

LOTS 210-256

- 13- 210 SPANISH AMERICAN 18TH CENTURY MIRROR.
- 15- 211 ANOTHER.
- 5- 212 ANOTHER.
- 6- 213 ANOTHER.
- 65- 214 ANOTHER.
- 215 ANOTHER.
- 5- 216 ANOTHER.
- 7- 217 ANOTHER.
- 8- 218 ANOTHER.
- 6- 219 ANOTHER.
- 11- 220 ANOTHER.
- 6- 221 ANOTHER.
- 40- 222 ANOTHER.
- 7- 223 ANOTHER.
- 21- 224 LARGE HAND-CARVED 17TH CENTURY FRAME.
Ecuadorian, red and gold.
- 37- 225 VENETIAN 18TH CENTURY MIRROR. The frame in
mirror glass (damaged).
- 7- 226 TWO CARVED AND POLYCHROMED WOODEN
BRACKETS. Indian work, Quito, 18th century. From the
Iglesia de Guapulo, Quito. (Sold as is.) H. 10¼ inches
- 1- 227 BROCADE FRAGMENT. Venetian, 17th century.
- 11- 228 BROCADE CHASUBLE. French, Louis XV period. From
the Iglesia de la Merced, Quito.

4250-
229 HISTORIC COAT OF MAIL. Spanish, 16th century. Said to have been made for Count Lorenzo de Aldana, Conquistador of Colombia and companion in arms of Francisco Pizarro. Aldana wore this coat of mail in his various campaigns against the Incas. He was decorated for his achievements by Jaime I of Spain. The crest seen on the coat was also given to him, and is illustrated in the Diccionario Enciclopedia. H. 25 inches

8-
230 BROCADE CHASUBLE. Florentine, 17th century. From the Iglesia de la Merced, Quito.

8-
231 BROCADE CHASUBLE. Venetian, 18th century. From the Iglesia de la Merced, Quito.

4-
232 MANTLE FOR STATUE. Venetian Brocade, early 18th century. From the Iglesia del Tejar, Quito.

2-
233 TWO STRIPS OF BROCADE. French, 18th century. Triangular. H. 44 inches; W. 17½ inches

7-
234 KNOTTED WOOLEN RUG. Ecuadorian, 17th century. (Sold as is.) Size, 38½ x 35½ inches

17-
235 STANDING MATE CUP AND SILVER SORBETE. Late 17th century, by a Mestizo of Quito. Finely mounted in silver with deep rim. Said to have belonged to General San Martin. H. 5 inches

1750-
236 STANDING MATE CUP AND SILVER SORBETE. Late 17th century, by a Mestizo of Quito. Finely mounted in silver with deep rim. H. 5 inches

11-
237 SIMON BOLIVAR'S MATE CUP. By M. Rodriguez. Half a cocoon shell carved in low relief, with a close-fitting silver lining, mounted with a silver rim, the Lion of Ecuador and a hanging chain with snap. The Liberator is seen triumphant on his favorite charger; above is the inscription "Libertad." Presented immediately after the notable day of May 24, 1822. H. 2½ inches; W. 5 inches

- 238 WROUGHT IRON LOCK AND HASP. Ecuador, 17th century. Diam. 6 inches; Hasp, L. 15 inches
- 239 WROUGHT IRON LOCK AND HASP. Ecuador, 17th century. H. 8 inches; L. 8 inches; W. $6\frac{3}{4}$ inches
- 240 WROUGHT IRON LOCK AND HASP. Ecuador, 18th century. Diam. $4\frac{3}{8}$ inches; Hasp, L. $9\frac{1}{2}$ inches
- 241 WROUGHT IRON LOCK AND HASP. Ecuador, late 16th century. Circular, pierced lock, centre of foliated scrolls, behind which is a thin plate of gold; crown rim and fleur-de-lis border. Strap hinge with shell terminal, lower part a double canopy pendent, holding a rosetted eagle in full relief. (One pendant missing.) All rarely chiselled. Diam. 8 inches; Hasp, L. 14 inches
- 242 PORCELAIN JAR. China, late Ming period. Five color decoration. (Cracked.) H. $12\frac{1}{4}$ inches
- 243 HISTORIC MING JAR. Large porcelain jar with iron cover. China, Ming period (1368-1644). Eight spear-shaped panels occupied by flowering plants; on the shoulder the symbols of the eight precious objects, at the foot a series of small spear-shaped panels with chrysanthemums in reserve, decorated in superb cobalt-blue. The body covered with the original bamboo lattice and carrying handle. The iron cover, hinged to a reinforcing collar, is chiselled with quaint animals. One of the jars in which the first wheat was brought from Spain to Ecuador in the late 16th century. This wheat was planted in the Plaza facing the Convento de San Francisco, and the jar became one of the treasures of the convent. H. $19\frac{1}{2}$ inches
- 244 RARE INLAID TABERNACLE. Representing the façade of a church. The central arched and columned porch is flanked by eight arched windows. Inlaid background of engraved ivory and tortoise shell. Made in Quito, early 18th century, for the Monasterio de Santa Clara. (Sold as is.) H. 39 inches; W. $21\frac{1}{2}$ inches

- 30- 245 ELABORATE TABERNACLE. 17th century, by M. Rodriguez and Caspicara. The crowned top lifts and is carved to imitate the clouds, two curved doors opening to left and right are adorned with four columned niches each, in which are effigies of saints. The back is panelled with flowers and finely moulded; carved pedestal supports a finely carved and painted figure, "Dolorosa." The interior is enriched with gilding and polychrome decoration. From the Iglesia de Guapulo, near Quito. H. 33 inches; W. 21½ inches

- 26- 246 BEAUTIFULLY CARVED TABERNACLE. 17th century, by M. Rodriguez and Caspicara. Crucifix at the back, with carved and painted figure of the Saviour; five niches with saints under. Two flanking columns with Corinthian caps support a floral and scrolled canopy; at the base is a carved and painted figure, "Maria Magdalena," kneeling. The exterior is elaborately carved with foliated scrolls, and with the interior enhanced with gilding. From the Iglesia de Guapulo, near Quito. H. 27 inches; W. 20 inches

- 2- 247 CURIOUS LEATHER COFFER. With cut-out leather ornamentation. Made by an Indian of Cuenca. (Sold as is.) H. 11 inches; W. 17 inches; D. 11 inches

- ✓ 248 SMALL CARVED LEATHER ESCRITOIRE. Ecuador, early 18th century. With curious figural decoration and carnival scene. (Sold as is.) H. 8 inches; W. 18½ inches; D. 16½ inches

- 10- 249 SMALL INLAID CHEST. Quito, late 17th century. One large drawer, which is fitted with four compartments and two secret drawers. Exterior inlaid with fine lines of boxwood on native mahogany. Wrought iron lock and hasp. No key. H. 8 inches; W. 17 inches; D. 15 inches

- 4- 250 INLAID CHEST. Cuenca, late 16th century. Fall front and hinged top. Three drawers and one compartment. Inlaid, inside and out, with panelled geometric scrolls and boxwood lines and other woods on native mahogany. Wrought iron lock and hasp. No key. (Sold as is.) H. 9½ inches; W. 15 inches; D. 12 inches

- 251 SMALL INLAID COFFER. Quito, late 17th century. Slightly rounded top; rich inlay of floral scrollwork in boxwood on native mahogany. Pierced wrought iron lock and hinges. No key or hasp.

H. 12 inches; W. 25 inches; D. 12 inches

- 252 INLAID IVORY AND TORTOISE SHELL CHEST. Quito, 18th century. Canted top, elaborately inlaid with ivory medallions and panels engraved with foliated scrolls, cherubs' heads and the symbols of the Passion. Front enhanced with an eight-pointed star holding a heart; background of tortoise shell. Wrought iron lock, hasp and hinge to match. No key. (Sold as is.) Used in the Monasterio de la Concepción for the sacred vessels of the church.

H. 13 inches; W. 14½ inches; D. 9¼ inches

- 253 CARVED LEATHER TRUNK. Cuenca, 17th century. Curved top with scalloped valance, curiously decorated with three geometric medallions and wave scroll border. Wrought iron lock and hasp. No key. Lined with quaint old printed linen.

H. 18½ inches; W. 42 inches; D. 21 inches

- 254 CARVED LEATHER COFFER. Quito, 18th century. Domed top, centre panel inscribed with name of owner and date. Floral decoration. Wrought iron lock, rosette hasp, and two carrying handles. No key.

H. 21½ inches; W. 33½ inches; D. 24 inches

- 255 LARGE INLAID MAHOGANY CASSONE. Quito, 17th century. Very fine inlay in holly and ebony on native mahogany. Wrought iron lock with geometric scrolls. Hinges of openwork, shell and floral pattern; two animal-head carrying handles. Hasp and key missing.

H. 19½ inches; W. 33 inches; D. 16 inches

- 256 IMPORTANT INLAID CASSONE. Quito, 17th century. Canted top inlaid with intricate geometric scroll pattern of boxwood and coco-bola. Interesting wrought iron lock with curious grotesque animals and shell border. Part of hasp only; no key. Side carrying handles to match.

H. 21 inches; W. 31½ inches; D. 14 inches





RARE ELIZABETHAN SILVER CHALICE
FROM THE LADY ARDILAUN COLLECTION

THE METROPOLITAN
MUSEUM OF ART

Thomas J. Watson Library

